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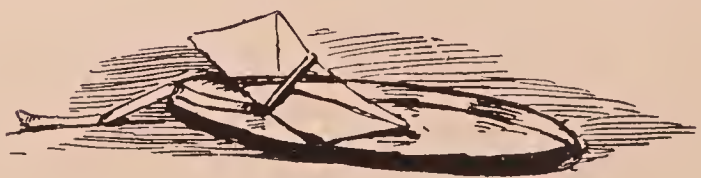
The.....
Chirographic Art



Art is neither a bust, nor a head, nor a body,
It is the mind—faith, passion, pain.

All art is ideographic.

—*Josephine Peladen.*



There remains a possibility by which all persons may
become fair, good or excellent penmen, by
faithful practice, according to proper methods
of instruction.

—G. F. HERHOLD

HERHOLD'S

COMPENDIUM

. . . OF . . .

MODERN
PENMANSHIP

. . . BY . . .

G. F. Herhold,

Penman

CHICAGO, ILL.

1894



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by
G. F. HERHOLD

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TO THE
YOUNG PEOPLE.....


throughout the land, whose lives are yet blooming in the sunlight of morning, and who admire a good handwriting, these pages are respectfully dedicated

BY

THE AUTHOR.

THE FOSTER PRESS . ART PRINTERS . CHICAGO

PREFACE.

 HIS COMPENDIUM OF PENMANSHIP is respectfully submitted as a practical guide for the beginner, the professional and the teacher.

The copies are an exact reproduction from ordinary writing, bearing on their face the same inspiration as though they were actually written fresh from the pen, and, although they are not the most beautiful and accurate copies, (such as will discourage the student, on attempting to equal them), they are the most modern and practical, and can be written with ease and rapidity.

With time comes change, with change come new desires, instead as heretofore by slow and painful copying from perfect engraved copper-plate forms, printed in writing books used in schools for the past years, such a style of writing will not meet the requirements and desires of the business men of this generation. In the present rush of business a graceful, rapid and legible style of penmanship is demanded. With this object in view, I feel that this work will fulfill the demands, as it illustrates how the forms of the letters may be easily secured, by the correct use of the muscles, hand and pen, together with a rapid and careful repetition; by which method any average person can become a good and rapid, if not an expert penman.

I do not claim originality in all the things I introduce, although, I have in preparing this volume, drawn largely from my own experience of what is practical for both class use, and home practice, and it was originally prepared for myself "Teaching Classes."

Finally, after two years of hard work and study, the book is presented with no thought that it is perfect in form or arrangement, but in hope that it may be considered of some little use, in pushing forth the cause of a practical and modern style of penmanship, and for the criticism and commendation of those who are directly interested.

Respectfully,

G. F. HERHOLD.

LIFE

Life's a lesson all must git.
Never was a feller yit
Shirked the task and got along—
Got to study, hard an' strong!
'Bout sixteen we think we know
'Nough to last where'er we go;
Then we're sure, at twenty-one,
We know all beneath the sun.
Thirty comes, an' then we feel
We've of wisdom quite a deal,
But at forty we cry, "Darn!
Now, I guess I'll start and l'arn!"
Fifty comes, an' then, behold!
We conclude we're gettin' old,
Look back on the wasted past—
On the years that went so fast—
An' we think, "By gosh, it's queer
I know less from year to year!
If I don't git up an' try
I'll know nothin' when I die!"
Then we delve, an' work an' grind,
Study everything we find;
Try to find out why we're here,
Why we're spared from year to year;
Study every single page
Of the book; but, at this age,
Learnin's hard. We sadly sigh.
Then comes seventy. Time to die!
Shut the book of life up tight;
School is over, an' it's night!
Then we say, an' feel so small—
"Ain't learned nothin' after all!"

—*Boston Traveller.*



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CHAPTERS

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“True ease in writing comes from art, not chance,
As those move easiest, who have learned to dance.”

—*Pope*.

PART FIRST.

To think while we write,
And write while we think,
If we think right,
We'll write right,
And there's no loss of ink.
By thinking and writing, perfection we'll gain,
Bad habits will leave us and good ones remain.

CHAPTER I.

THE ORIGIN OF WRITING.

BUT little of the origin of written language is positively known. The Egyptians ascribed it to Thoth, the Greeks to Hermes or Cadmus, and the Scandinavians to Odin.

The *World's Encyclopedia*: The most ancient of writing was on bricks and on tables of stone, afterward on plates of various materials, on ivory, on the bark of trees and on their leaves. Specimens of most of these modes of writing may be seen in the British museum. No. 3478, in the Sylvanian library, is a nabob's letter on a piece of bark about two yards long, and richly ornamented with gold. No. 3207 is a book of Mexican hieroglyphics painted on bark. In the same collection are various species, many from the Malabar coast, and other parts of the East. The latter writings are chiefly on leaves. The prophecies of the Sibyls were on leaves. There are several copies of Bibles written on palm leaves still preserved in various collections in Europe. The ancients, doubtless, wrote on any leaves they found adapted for the purpose. Hence the Leaf of a book as well as that of a tree is derived.

In the book of Job mention is made of writing on stone and on sheets of lead. The law of Moses was written on stone. Hesiod's works were written on leaden tablets. Lead was used for writing, and rolled up like a cylinder, as Pliny states. The laws of the Greeks were engraven on bronze tablets. In the shepherd state they wrote their songs with thorns and awls on leather. The Icelanders wrote on walls; and Olaf, according to one of the sages, built a large house, on the barks and spars of which he had engraven the history of his own and more ancient times; while another northern hero appears to have had nothing better than his own chair and bed on which to perpetuate his own heroic acts. The Arabs took the shoulder bones of sheep, on which they carved remarkable events with a knife, and after tying them with a string they hung these chronicles up in a cabinet.

These early inventions led to the discovery of wood; and as cedar is incorruptible from its bitterness, they chose this wood for cases or chests to preserve their most important writings. From this custom arises the celebrated expression of the ancients when they meant to give the highest eulogium of an excellent work, *et cedra digna locuti*, that it was worthy to be written on cedar. These tablets were made of the trunks of trees. The use of them still exists, but in general they are made of other materials than wood. The same reason which led them to prefer cedar to other trees induced them to write on wax, which is incorruptible from its nature. They wrote with an iron bodkin, as they did on other substances we have noticed. The stylus was made sharp on one end to write with and blunt and broad at the other to deface and correct easily. Hence the phrase *vertere stylum*, to turn the stylus, was used to express blotting out. But the Romans forbade the use of

this sharp instrument, from the circumstance of many persons having used them as daggers. They substituted a stylus made of bone of a bird, or other animal, so that these writings resembled engravings. When they wrote on softer materials they used reeds or canes, split like our pens at the point, which the Orientals use to lay their color or ink on paper neater. The word pen in the translation of the Bible we are evidently to understand an iron style.

The ancient systems of writing had at least three different sources, the Egyptian (which was considered the finest), the Assyrian and the Chinese system; all of which were hieroglyphic.

The old hieroglyphic writing is placed several thousand years before Christ, and it continued in use down to Christian times, although shorter methods of writing had been devised.

The first step toward writing was probably the ideographic style; the ideographic system (ideo, idea, and grapho, I write,) represented things by pictures. Thus, the sun was indicated by a small circle with a dot inside, the moon by a crescent with a line inside, the water by a wavy horizontal line, etc.

Some of the above illustrations are taken from the Chinese system of written language; the Chinese language contains 214 single signs or keys, which are hieroglyphic; from these 214 elements all the characters of the language, (about 80,000 in number,) are formed, by combining these, every character representing one or more syllables, having a distinct meaning.

This style of writing was also used early in Egypt, and in the most of the ancient nations. In Mexico, when the Spaniards landed, intelligence was sent to Montezuma by paintings on cloth in an elaborate style.

The next step was the application of a symbolic signification to the figures, by abbreviating those in constant use, and gradually simplifying these characters, so that at last they became the symbols of the sounds of spoken language.

The Phoenicians adopted only the phonetic symbols, and thus originated the first purely alphabetic system of writing.

NOTE.—The hieroglyphic style of writing consisted of pictorial illustrations of a sacred character representing objects.

In the tenth century the Saxon style was brought into notice and lasted for nearly two hundred years. Some of the finest penmen and best authors on the subject, have since been Englishmen.

The style we have developed in this country is a system of our own, the main credit for which belongs to our writing teachers in Commercial Colleges, and within the last 10 to 15 years the form of Penmanship has been reduced somewhat in size and has been clothed with life, and a lighter complexion, until up to the present time it stands at the head of all arts, and is considered a necessary branch of popular education.

Americans may feel proud, not only in their progress in other things, but in the fact, that no other country in the world has so many fine penmen and good rapid writers as their own.


The United States has the largest proportion of population who can read and write of any nation.



CHAPTER II.

PENMANSHIP AND WRITING.

“Penmanship is a utilitarian art based upon the elements of the fine arts—while subserving the ends of use, it gratifies the taste for grace and beauty.”

HE words Penmanship and Writing are frequently used synonymously, and can be so used in various cases, but they are different in derivation, and should be used in such manner as to convey thought intelligently.

The employment of the pen includes a number of branches, such as Script-forms, Flourishing, Lettering, Designing, Drawing, Portraiture, etc. Any of these departments when related to Art, may be included in the meaning of the term Penmanship.

Penmanship and Writing therefore in their broadest meaning include all these different branches of Pen art; but ninety nine times out of a hundred the term Penmanship is associated with the script forms only, and it therefore seems just and proper to limit the meaning of the term Penmanship to script forms, whether made with a pen, pencil, crayon, type, brush or chisel on any material; and exclude all the other branches of Pen Art.

PENMANSHIP.

“God has diffused beauty,
And Art has combined it,”—*Houssage*.

Penmanship as an Art in its various branches, is the most beautiful and useful of all arts. The forms of Pen Art being mostly made of curved lines, can be compared with the lines of nature, the body and branches of trees, and the fruit that grows thereon; the flowers in the field, the waves of the ocean, etc., are all composed of curved lines, which are termed the lines of beauty. Beauty is a divine attribute revealed to the higher reason, which gives interest to the lowliest objects of life. As it has been said, that style is the dress of thoughts, so is Penmanship the dress of writing, by means of forms. It embodies it like the star of eve, that glitters like a diamond upon the brow of night; therefore without Penmanship, Writing would be, what our thoughts would be without style, and without writing the twenty six characters would be as useless, as style would be without thoughts, or as the tongue without brain.

“There's beauty in the woodland's depth,
Of tree, and shrub and vine;
And there's beauty on the written page
Where nature's forms entwine.”

When we relate to a beautiful specimen of penmanship, we generally refer to the form, regardless of the composition and the grammatical expression; and when we speak of a great writer, we refer to the substance of the writing only. Thus one may be a good penman, and unable to use good language or spell correctly; or a great writer, and a miserable penman.

WRITING.

Writing is the art which has recorded the rise and progress of all knowledge. In its true sense means expression and arranging of thought, by means of forms, which are termed penmanship. Expression is the act of bringing thought to the surface, which is termed language. It is thought expressed, as well as the power of expressing thought. Language is of four kinds, Signs, Sounds, Forms, and Characters. Sign Language is that which is used by the Indians and the Deaf and Dumb, wherein a thought is expressed, or a command made known, by a motion, action, or gesture, made by the use of the hands, feet, body or facial-expression.

Sound Language is that which is used by all civilized people, wherein ideas are expressed, by uttering audibly, or making an impulse of the air that shall strike the organs of hearing with a perceptible effect.

Form Language is that, wherein the shape or structure of anything is given or determined, and mental images transcribed, by forming them on, or of some material substances.

Character Language is the art of recording and expressing sound language to the eye, by distinctive marks, such as letters or figures.

Thus the difference between penmanship and writing may be very easily understood, the former being the construction of characters or letters, without expressing thought; the latter, the use of said letters in expressing thought, and it may be said, that penmanship and writing are like the blades of a pair of scissors, which are admirably adapted to their end, when conjoined; separated they lose the greater portion of their utility.

CHAPTER III.

—HOW TO LEARN.—

't is education forms the common mind,
Just as the twig is bent, the tree 's inclined.

WRITING is the art of expressing and recording of thoughts and ideas, by means of visible characters, formed on some material. It may be either ideographic or phonetic.

Ideographic writing may be either pictorial, representing objects by imitating their form, or symbolic, indicating their nature or proportions.

Phonetic writing may be syllabic or alphabetic, in the former each character represents a syllable, in the latter an elementary sound.

To learn the useful art of writing, like all other Arts and Sciences, requires the application of mental and physical forces with proper instruction.

It cannot, therefore be acquired without pains and application; but, if you take pleasure in your work, it will become your recreation.

“A merry heart goes all the day,
A sad tires in a mile.”—*Shakespeare.*

Perseverance is failing nineteen times, and succeeding the twentieth.

The forms which are given in this book, may seem very striking, (especially to the beginner), and you may attempt to make an exact copy and likeness of said forms. and, after you have done so, and compare them, you may wonder (providing you are a fair judge of art) why they appear so different, and why yours do not look as well. It is because your eyes are probably not accustomed of seeing a graceful curve, or a perfect circle, and your hand is not trained to construct one, but your imagination can conceive it. It is the creative power of the imagination, that will assist us in seeing life and beauty in any art, and if properly conceived, may be made to move before us like a panorama, as the sculptor sees forms of beauty sleeping in a cold block of marble. You may ask, how can this be done? It can be done by cultivating the imagination, so as to unite the elements or parts of letters into the proper forms, space and slant; as by studying the form or appearance of a picture, so as to see it before us,

without refering to it. It is such training that made our Penman and Artists of to-day.

“Accomplishments are sociable, but there is nothing so sociable as a cultivated mind.”

As the forest is made up of single leaves, so is the alphabet made up of principles. A right understanding of these is absolutely necessary, if you desire to master a good handwriting. You must also observe and follow the instructions as given in the lessons, and not deviate in the least from the plan of program.

Although many would prefer to skip about, practice a short time on the lesson, then write some fancy combinations, flourish a set of capitals, and wind up, making a bird, (or something like it,) all during the time occupied by one lesson; but the student who looks to his own interest, will carefully study the form of every lesson, and will not pass to the second one, until he has thoroughly mastered the first.

“Be not afraid of hard study,
It is the price of learning.”

On entering the path of the Chirographic Art, it may at times seem a little rough, and it may appear to you right in the start, as though you were lost and left alone on a dark sea, without any assistance, but by applying more practice and perseverance, the sunbeams of success will soon break through the clouds, and shine forever on your path, and when arriving at the end of your journey, I feel assured that you will not regret it, providing you have traveled faithfully and carefully, according to the instructions given.

I have been on the road for the past six years, and have, so far, found it very smooth and pleasant, and as melodious and charming as the harp of Orpheus.

Every stroke of the pen should be made with the best effort to combine legibility, rapidity and beauty, and improvement will soon crown your efforts.


The heights by great men reached and kept,
Were not attained by sudden flight;
But they, while their companions slept,
Were toiling upward in the light.

On commencing write a specimen of your writing with the date, etc., which you will preserve for future reference.

CHAPTER IV.

HOW TO TEACH PENMANSHIP.

“That Divine and Beautiful Thing called Teaching.”

 HIS Compendium of Penmanship, although prepared mainly as a self-instructor for home practice, will serve equally as a teachers hand-book for class use.

The principle feature of this work being, that it is arranged so as to properly divide the time to be occupied for the practice of each lesson, allowing an hours time for each.

Although the experienced teacher can readily use his own judgment, as how to arrange the lessons, and needs no advice how to use the copies etc., neither is it my intention to give you advice on the subject, nor to try to settle the respective claims of different authors. I leave that for older and wiser heads, and to those who have more philosophy, time and words than I for discussing them. There are however a few words, which I trust you will permit me to direct to you.

HOW, WHOM AND WHAT TO TEACH.

How to conduct a writing class successfully is the first thing that should be considered. It should always be your aim, to keep a lively interest, and at the same time command good order in the class; in order to do this, keep your scholars busy and do not drill them on one exercise or copy too long.

The following outline of topics should be constantly reviewed and drilled upon:

POSITION.

- 1st. The proper position at the desk.
- 2d. The proper position of the hand and pen.

MOVEMENTS.

- 3d. Finger movement (for children) Muscular and Combined, and a small degree of the Whole-arm movement (for the advanced classes).
- 4th. Theory, slant, principles and spacing.
- 5th. Movement exercises, Analysis and Classification of letters.

The proper position of the body, arm, hand and pen, should be fully explained and illustrated, as there is nothing which is so little understood by the beginner in learning to write, as correct penholding, finger and arm rests, and the different movements.

If your class is composed of children under 12 years, teach them mostly form and allow them to use any movement they choose (which will naturally be the finger movement), but, insist upon correct penholding and position at the desk. There is no harm however, and would even prove beneficial in practicing the movement exercises with the combined, in place of the finger movement, in order to develop a free and easy motion from the start. When practicing said exercises, you need not pay so much attention to form, but nevertheless you will not allow any careless scribbling, nor are the exercises to be drilled as fast as in the advanced classes. It is also very desirable to have beginners use a lead pencil for a short time, instead of a pen, especially when practicing exercises.

In the advanced grades, having pupils of 12 or more years, and especially in the high schools, no movement but the muscular, or the combined (forearm and finger) should be permitted. These are the only movements which afford the requisite ease, rapidity and legibility for a really graceful and acceptable hand for business purposes.

The movement exercises (of lesson 1 and 2) should be thoroughly and carefully drilled, (by counting or tapping with a pencil, or by using a metronome, etc.) at the beginning of each lesson, in order to develop an easy, free and rapid movement.

Prepare your lessons before going to the class, making an outline of the entire lesson; use the blackboard freely, and when you notice a very common error in the pupil's work, go to the blackboard and imitate the error, and ask the class as a whole to criticise and point out the faults to you; in this way each one learns to criticise his own work.

It is also a very good plan, and an interesting exercise to occasionally have the pupil exchange his work with his next neighbor, and mark the mistakes, and may also write a specimen under same and then return it.

Show the pupils that men are not natural penmen, but are made good writers by the proper instruction and practice.

In order to encourage your students, you might offer a few premiums to the ones that make the best improvement; these premiums may consist of a specimen of your own work, or a book on penmanship, etc.

CHAPTER V.

MATERIALS.

PEN HOLDER.

For beginning and for rapid business writing use a straight wooden or rubber holder, rather large in size. For fancy writing an oblique holder may be used, if preferred. Metal or nickeled polished holders are injurious and should not be used.

PENS.

The best pen for practice is a steel pen, with a fine elastic point, such as Gillott's No. 604 or Spencerian No. 1. For rapid business writing use Gillott's No. 404 or No. 601, and for fancy work and card writing Gillott's No. 1 or No. 303.

PAPER.

Use good quality of foolscap or business letter size paper, that has a hard and firm, rather than a soft and smooth surface. Note size paper should not be used for practice.

INK.

Good black or blue black ink, that is thin enough to flow easily. A mixture of equal parts of Arnold's Writing Fluid, and Arnold's Japan ink makes a fine black and well-flowing ink for general use. The inkstand should be kept closed, when not in use, remove the ink, when it becomes thick, and wash the inkstand frequently.

BLOTTER.

Always rest the hands upon a blotter, to protect the paper from the moisture of the hand, otherwise the paper will not take the ink properly.



CHAPTER VI.

IMPORTANT POINTS.



desk or table with a flat surface, is preferred to an inclined plane.

The height of the desk when sitting at it on an ordinary chair, should be from 29 to 30 inches, when standing from 45 to 46 inches, or, the desk should be from 12 to 13 inches higher than the seat of the chair.

The average distance from the eye to the paper when writing or reading is from 12 to 14 inches.

When practicing, there should be nothing tight about the right arm, the sleeve should be large enough, so that you can move the arm in a free and easy manner.

SIZE OF LETTER

Observe Uniformity.—Height, length and width of letters.

The size of the letters may be easily determined, by dividing the space between the ruled lines on foolscap paper (which is three eighths of an inch) into four equal parts or spaces. The capitals and loop letters should cover but three of these spaces, the stem letters should cover two spaces; the letters p and q should cover two and a half spaces below the base line, and the short letters one space.

SPACING.

Do not crowd either letters or words, give each all the space necessary to its instant comprehension. The space between the letters, should be a little more than the space between the straight lines of the small u which is one space; between the words the distance should be two spaces; between sentences the distance should be three spaces. Paragraph should begin one inch and three fourths from margin.

SLANT.

Every letter should touch the base-line. The base-line is the line on which the letters rest.

The downward stroke should be written upon a slant of 51° from the horizontal. This is termed the *Main Slant*. The main slant is the direction in which the main downward lines lean.

The connecting and ending lines should be written upon a slant of 28° , called the *Connective Slant*, which is the direction in which the connecting and ending lines lean.

SHADING.

Shades should be made very light, and may be entirely omitted when using a coarse pen, especially for business writing. However, when skillfully done, shades add life and beauty to the page and will make our writing striking and impressive.

Little by little fortunes are accumulated; little
by little knowledge is gained; little by little char-
acter is achieved; little by little writing is learned.

PART SECOND.

CHAPTER I.

POSITION.

THERE are three different positions. The front, right and left side position. The front position, being the most natural and healthful (when sitting at a table or desk, that contains a flat surface), is preferred, although the others may be properly assumed at times.

Sit as upright as possible, facing the desk, place both elbows just over the edge of the desk, resting the arm lightly on the largest part, just forward of the elbow.

Place the weight of the body on the left arm, holding the paper in position with the left hand, no weight except the weight of the arm itself, should be placed upon the muscles of the right arm.

Keep both feet squarely on the floor in front of the chair, the left advanced slightly, thereby preventing from leaning against the desk.

HOLDING THE PEN.

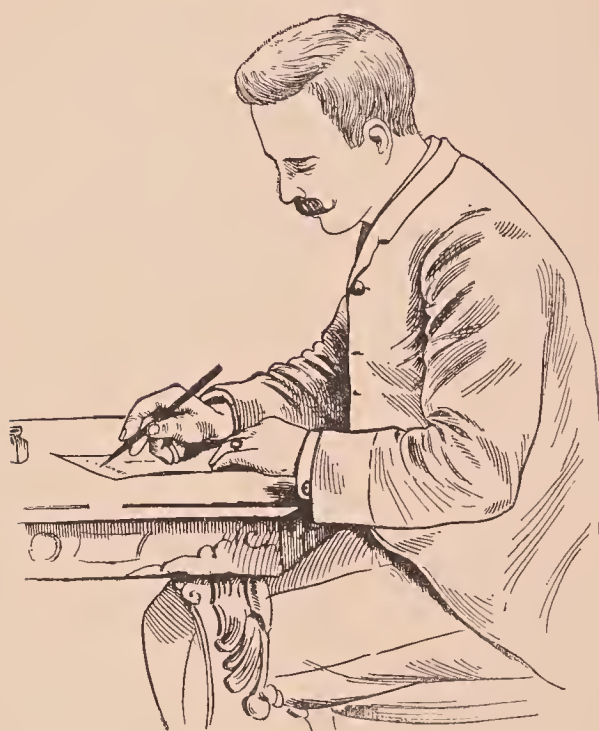
IN the subject of Penholding and Movement, the opinions of many of our best penmen differ widely, and it is a rare thing to find two of them who hold their pens exactly alike.

It is somewhat difficult to lay down a rule, that will adapt itself to all cases, as it is very seldom, that we find two persons, who have hands shaped alike, nevertheless, some general rules can be given.

The penholder should be held between the thumb, first and second finger. Place the first finger squarely on the holder, about an inch from the point of the pen, resting the holder just below the knuckle of the first finger, and against the root of the second finger nail. The thumb should be well curved, and drawn up, until the end is opposite the first joint of the first finger.

The wrist should be kept near the paper, but must not rest on it. The third and fourth fingers should be turned under the hand, and serve as a sliding rest; the hand rest varies, either rest the nails of the third and fourth fingers, or the side of the first joint of the fourth finger. Some excellent penmen prefer the latter.

CORRECT POSITION,



A NUMBER OF THE CUTS
OF THIS WORK
ARE
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G. F. HERHOLD.

CHAPTER II.

MOVEMENT.

WRITING IS MOVEMENT. If you command a free and easy movement you have power to produce clear and graceful lines.

It may be of four kinds : Finger, Muscular, also called Fore-Arm, Combined and Whole-Arm movement. All of these have their proper place for use.

If obliged to stand and write, without any rest for the arm, we must use finger or whole-arm movement.

The finger movement is the extension or contraction of the thumb, first and second fingers, while the hand and arm remain stationary. This is the easiest movement, and is therefore assumed by children. It is also used by Pen-Artists for fine lettering or card work; but will not answer for ordinary writing, as the power of the fingers is not strong enough to produce good rapid strokes.

The muscular, or the fore-arm movement is the action that comes principally from the fore-arm, while resting on the muscle just forward of the elbow, and on the tips of third and fourth fingers, or on the first joint of the little finger, moving the hand forward and backward, right and left and also in a circular motion, until the muscles work freely, without lifting the arm, or moving the sleeve. This is the only and best movement for rapid business writing.


The combined movement, is the unison of the muscular and finger movement. This is the true movement for beautiful and accurate writing.

The whole-arm movement is made by raising the elbow from the desk, and resting on the tips of the third and fourth fingers. It is the action of the arm from the shoulder. This movement is only used for large capitals, and in flourishing and black-board writing, and should not be used by beginners and for business writing.

CHAPTER III.

LESSON NO. 1—PLATE NO. 1.

MOVEMENT EXERCISES

 HE exercises given on Plate No. 1 should be written with the muscular (also called fore-arm) movement only, without much shading. Do not attempt it on a smooth table or varnished desk. The arm should rest on a rough surface, in order to keep it from sliding. Take a large piece of blotting paper, or a heavy piece of cloth, and tack it on the desk.

Drill upon these exercises, until you can easily carry the hand over the paper from one end to the other; the finger-rest always moving with the pen. In order to do that, place your arm far out from the side and adjust the paper with the left hand, so that the right arm lies in the centre of the paper, as shown in the cut.

While practicing, give special attention to the correct position of the body, hand and pen.

EXERCISE NO. 1—PLATE NO. 1—introduces the right curved strokes. Move the hand upward, making them the height of two blue lines, ruled on foolscap paper.

Practice this exercise ten minutes, making the strokes rapidly, at the rate of 50 to 60 per minute.

EXERCISE NO. 2—PLATE NO. 1—introduces the left curved strokes. Make these the same height and speed as the right curved strokes. Practice this exercise also ten minutes.

EXERCISE NO. 3—PLATE NO. 1.—The traced oval exercise given next, should be made very lightly, and in the same direction as the capital O.

On commencing, make them at the rate of 120 ovals per minute, and gradually increase the speed to 150 per minute, making them as near as possible on the same spot. Practice this exercise ten minutes.

EXERCISE NO. 4—PLATE NO. 1—introduces the same movement as in No. 3, with the exception that these ovals are separated instead of traced. Make them between the ruled lines, at the rate of 100 to 120 per minute, and gradually increase the speed to 150 ovals per minute. Practice fifteen minutes on this exercise.

EXERCISE NO. 5—PLATE NO. 1—presents the ovals reversed. Begin on the blue line, and move the hand upward in a circular motion to the next ruled line, at the rate of a 100 to 120 ovals per minute, and gradually increase the speed to 150 ovals per minute. Practice fifteen minutes on this exercise.

Make all of these exercises with a deliberate stroke, and about the same rate of speed as specified, in order to get the lines clear and smooth.

These are the simplest and best exercises to develop the muscular movement, and they should be reviewed constantly.

LESSON NO. 2—PLATE NO. 1.

COMMENCE with Exercise No. 1—of Lesson No. 1—, and go through the whole five exercises again.

Consume five minutes on each one, carefully observing the proper position and movement.

EXERCISE NO. 6—PLATE NO. 1.—Introduces the Direct Ovals, made in the same direction, as those in Exercise No. 4 of Lesson No. 1

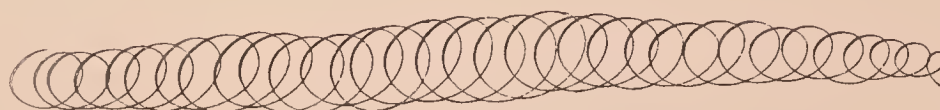
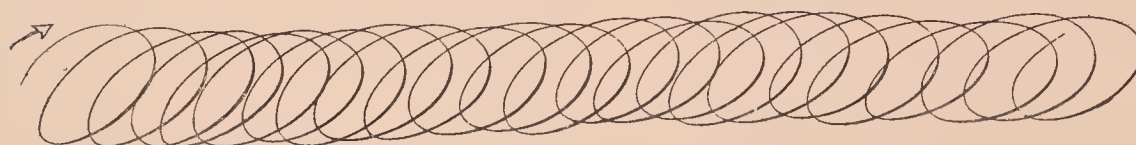
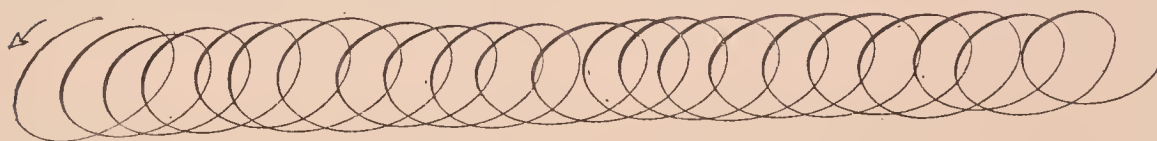
Begin at the left side of the page, and make the ovals about one fourth of the space between the blue lines, and gradually increase the size to the full space, and then decrease the size to one-fourth of said space, carrying the hand clear across the page, without raising the arm. Practice this exercise ten minutes.

EXERCISE NO. 7—PLATE NO. 1.—Introduces the combined capital and small M, making them gradually smaller. Make them round at the top and angular at the bottom. Practice fifteen minutes.

EXERCISE NO. 8—PLATE NO. 1.—This is the reverse of the M exercise, and should be made angular at the top, and round at the bottom. Consume ten minutes on this exercise, practicing it carefully and rapidly.

PLATE NO.

- / -



LESSON NO. 3—PLATE NO. 2.

EXERCISE NO. 1—PLATE NO. 2.—Introduces the small o. Try and make them all the same size, and the same distance apart.

First make the letter singly, then join four or five of them, without lifting the pen. Make them as round as possible. 50 to 60 o's per minute, in a count of two, is about right. Consume about fifteen minutes on this exercise.

EXERCISE NO. 2—PLATE NO. 2.—Presents the small o in groups of three, with a circle drawn around them. Practice this exercise ten minutes, with a rapid swinging movement, without any shading.

EXERCISE NO. 3—PLATE NO. 2.—Introduces the small m. Make this exercise round at the top, and angular at the bottom, and of a uniform size and distance apart. Practice this exercise fifteen minutes, making about 40 to 50 m's per minute.

EXERCISE NO. 4—PLATE NO. 2.—Presents the small u. Make this exercise angular at the top and round at the bottom. Practice this exercise ten minutes, at the rate of 40 to 50 u's per minute.

EXERCISE NO. 5—PLATE NO. 2.—Introduces the small a. This letter is similar to the small o, with the exception, that the oval part in the letter a should slant more to the right. Close the a at the top, and make about 40 to 50 per minute. Practice ten minutes.

LESSON NO. 4—PLATE NO. 2.

COMMENCE with exercise No. 1, of Lesson No. 3—, and go through the whole five numbers again, consuming five minutes on each exercise.

EXERCISE NO. 6—PLATE NO. 2.—Introduces the small l. This exercise should be made with the combined movement, and somewhat slow at first. Make the loop even and full, and three spaces high. Practice this exercise for fifteen minutes, at the rate of 35 to 40 per minute.

EXERCISE NO. 7—PLATE NO. 2.—Presents the small r. The first style given, is frequently used in business writing. The second style is the standard. Make these letters a trifle higher than one space. Practice five minutes on each style, making about 40 per minute.

EXERCISE NO. 8—PLATE NO. 2.—Introduces the small e. This letter is the same in form as the small l, with the exception that it is one third the size. Consume ten minutes on this letter, making about 40 per minute.

PLATE NO.

2

oo oooooo ooooo

oo oo oo

rr rrr rrr r

rr rrr rrr r

aaa aaaa aa

l ll ll ll

xxxx rrrr xxx

cccc cccc ccc

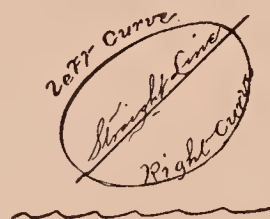
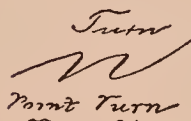
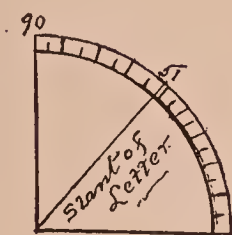
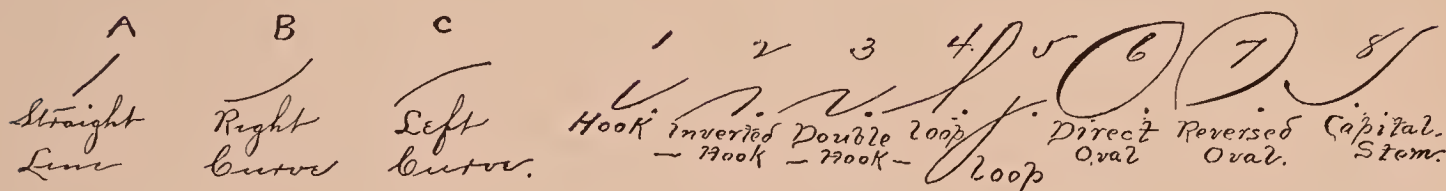
CHAPTER IV.

PLATE NO. 3.

Herhold's Analysis of Written Forms.

ELEMENTS

— Principles —



~ Short Letters. ~

$i^2 \quad i^3 \quad i^{23} \quad i^{223} \quad i^3 \quad i^3 \quad i^{22} \quad i^B \quad i^A$

i i i i i e e s

Loop Letters

Stim Letters

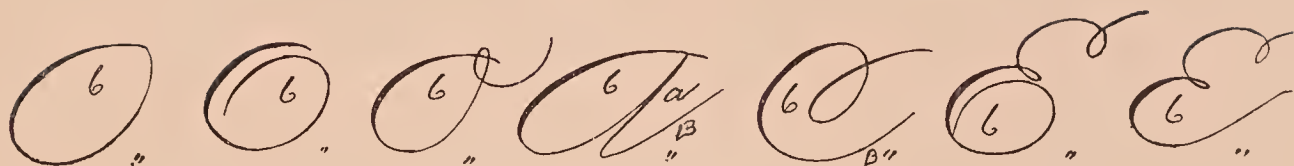
4 4 4 4 4
B B B B B

c d t k p g

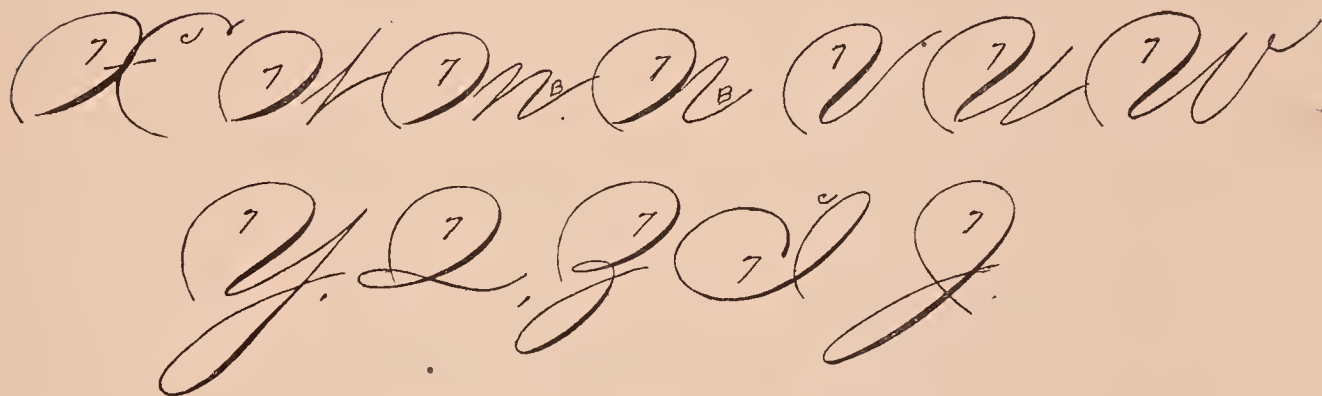
f g y z

PLATE NO. 4.

Direct Oval Capitals.



Reversed Ovals.



Capital Stem Letters.



LESSON NO. 5—PLATE NO. 5.



CONSISTS of Elements and Principles of letters. See analysis of forms, plate No. 3.

The first element (marked A), is a *straight line*, usually on the main slant. This stroke is always made downwards.

The second element (marked B), is a *right curve*, usually on the connective slant. This stroke is always made upwards.

The third element (marked C), is a *left curve*, usually on the connective slant. This stroke is always made upwards.

The first principle given next, is formed by uniting the first two elements, namely the *straight line* and the *right curve*, which is called the hook.

The second principle is formed by uniting the *left curve* and the *straight line*, which is termed the inverted hook.

The third principle is formed by uniting the *three elements*, and is termed the double hook.

Practice ten minutes on each of these forms, and make them one third the height of capital and loop letters.

LESSON NO. 6—PLATE NO. 5.

CONCLUDES the Elements and Principles of letters.

The fourth principle given next, is the loop above the base line; made with a right curve three spaces high, and a straight line downward.

The fifth principle is the loop below the base line; made the same size as the upper loop, with a straight line downward, and a left curve upward. Practice ten minutes on each of these exercises.

Before commencing with the next principle, drill on the oval exercises No. 4 and No. 5 of plate No. 1, consume five minutes on each.

The sixth principle is the Direct Oval. Begin three spaces above the base line, and descend with a left curve; make turn on the base line, and ascend with a right curve, and join the first stroke.

The seventh principle is the Inverted Oval. Begin on the base line, and ascend with left curve on the main slant, and descend to base line a little to the right of the beginning stroke.

The eighth principle is the Capital Stem. Begin at the top line, and descend with a double curve to the base line.

Practice ten minutes on the 6th, 7th and 8th principles.

PLATE NO. 5.

1 1 1 u n l y

o o o o

1 1 1 1 1 1 1 1 1 1

u u u u u u u u u u u u u u u u

h h h h h h h h h h h h h h h h

o o o o o o o o o o o o o o o o

o o o o o o o o o o o o o o o o

o o o o o o o o o o o o o o o o

LESSON NO. 7, PLATE NO. 6.

The letters given on the first four lines of Plate No. 6: “i, u, w, e,” are the simplest of short letters, beginning on the base line with a right curve, and extend one space, or one third the length of a blue line on foolscap paper.

The letters “r” and “s” given on the next two lines are a trifle higher than one space.—Analysis:—Element B, Principles 1 and 2.

Practice ten minutes on each line, making the letters rapidly.

LESSON NO. 8, PLATE NO. 6.

The letters given on the next two lines of Plate No. 6: “t, d, p,” are the stem letters, the small “i” forms the lower part of the first style of “t” and the “a” the lower part of “d”.

Practice fifteen minutes on each letter, making them two spaces high. Make the letter “p” a space and a half below the base line.

See Plate No. 3 for analysis of the letters.

PLATE NO. 6.

11 *unimodular*

✓ u u u u u u.

wwwwww

✓ e llll eeee eee ee

c r rrr rrr rrr rrr

c s sss ssss sssssssss

i l tt f b d dddd

Handwritten practice strokes for the letter 'r'.

LESSON NO. 9, PLATE NO. 7.

The letters given on the first four lines of Plate No. 7—"n, m, v, r, x, c, o, and a" conclude the short letters; beginning on the base line, with the left curve, and extending one space.

Analysis—Principles 2, 1 and 3. Consume an hour's time on these letters.

LESSON NO. 10, PLATE NO. 7.

Introduces the loop letters.

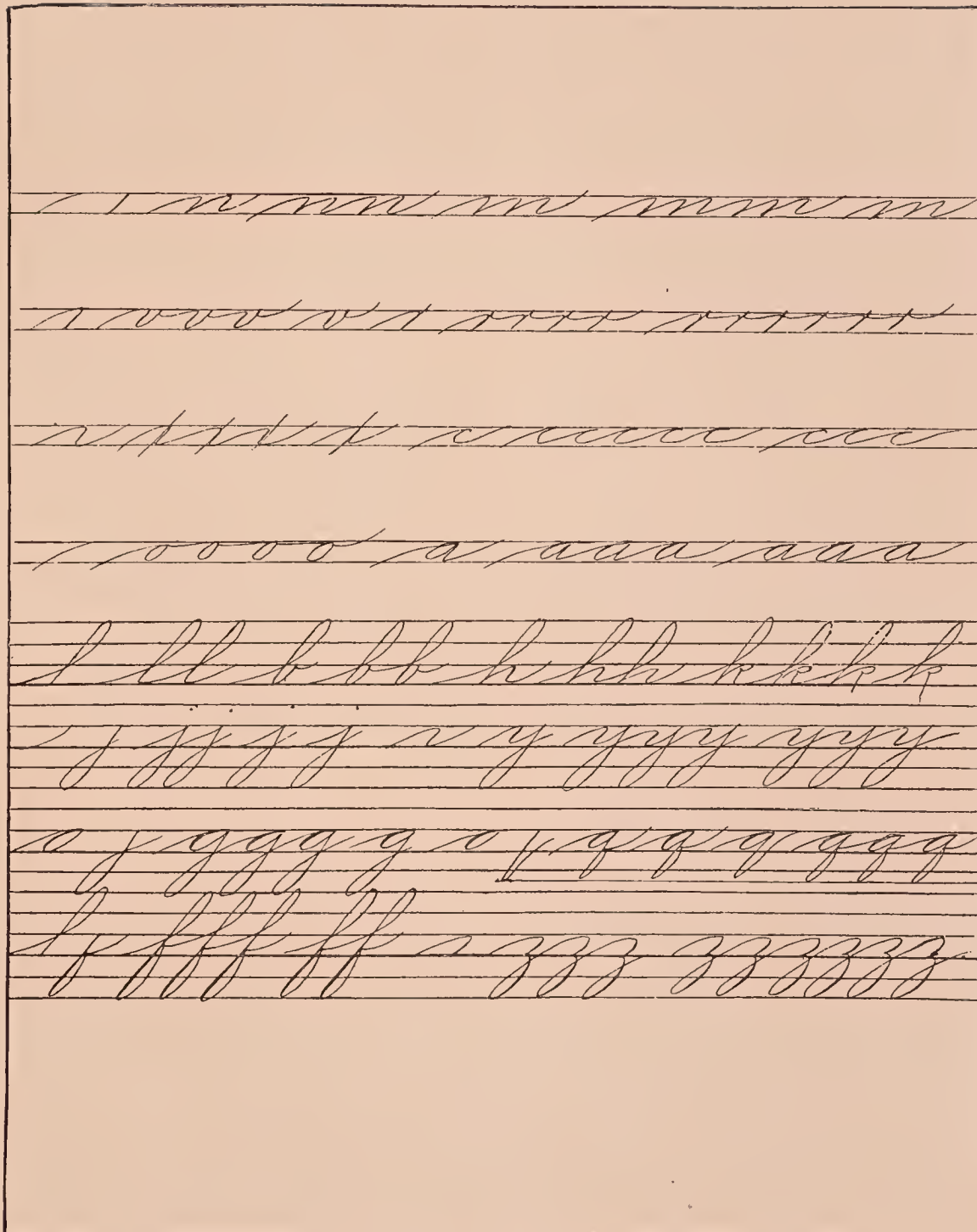
The "l, b, h, and k" are to be made three spaces high, beginning on the base line, with a right curve, making a small turn at the top, and descending with an oblique straight line, crossing the first stroke a space above the base line.

First practice the single loop for ten minutes, making about 60 to 70 loops per minute; then practice twenty minutes on the four letters.

The next in order are the inverted loops, the "j, y, g, f and z;" they are the same length and width as the upper loops. The loop of the letter "q" should only extend $1\frac{1}{2}$ spaces below the base line, and should be made on the right side of the downward stroke.

Practice thirty minutes on these letters.

PLATE NO. 7.



LESSON NO. 11, PLATE NO. 8.

Begin this lesson by drilling five minutes on the “m” exercise given on Plate No. 2, making them rapidly.

Then write the words “man, mow, come” and “some,” practicing a few minutes on each word, at the rate of twenty-one to the minute. Then write the words “manner” and “running” at the rate of fourteen words per minute.

Mind size, slant shape and shade, and observe that the letters “r and s” are made a trifle larger.

Then practice the words given on the next three lines, at the same rate of speed; writing each word with the muscular movement, and combine without lifting the pen.

Consume an hour’s time on this lesson, practicing very carefully.

LESSON NO. 12, PLATE NO. 8.

Begin this lesson by drilling five minutes or more on exercise No. 6, Plate No. 2, making them all as near as possible, of the same size, with the combined movement.

Then write the words “bill” and “book,” making the loops smooth and full, and as rapid as possible.

The words “egypt” and “fiftyfifth” are somewhat difficult, and should be practiced carefully. Mind crossings and joinings of the loops.

These words should be written with the combined movement, and without lifting the pen.

Consume an hour’s time on this lesson.

PLATE NO. 8.

man, manner, now

come, some running.

do did duty done.

too tea truth tell

pie pony, pepper

bill, book, handle

jug, queer, egypt.

fourth, fifth, fiftyfifth

king kingdom, kind.

LESSON NO. 13, PLATE NO. 9

Presents the direct oval capitals. The “O, A, C and E”.

Before taking up these capitals, it will be to advantage to drill on the capital “O” exercise (given on plate No. 1), in order to gain an easy, free and rapid motion. If you have thoroughly mastered this exercise with the muscular movement, you will have no trouble in making this capital letter as perfect as shown on the plate.

Practice ten minutes on each capital, at the rate of 35 to 40 per minute, without much shading.

For analysis see Plate No. 3 and 4.

LESSON NO. 14, PLATE NO. 9

Presents the reversed oval capitals. The “I, N, M, X, Q, V, U, W, J, Y and Z”.

Begin this lesson by drilling a few minutes on the reversed capital “O” exercise, given on plate number one.

Commence with the capital “I” and practice each one carefully, at the rate of 35 per minute.

Consume two hour's time on this lesson.

LESSON NO. 15, PLATE NO. 9

Presents the capital stem letters. The “B, P, R, T, F, S, L, D, G, H, K”.

The capital stem is a compound curve, made by joining two single curves in one.

Commencing with the capital “B”, and practice each letter carefully, at the rate of 30 to 35 per minute.

Consume two hour's time on this lesson.

PLATE NO. 9.

— Capitals. —

O. A. C. E.

I. N. M. K. Q.

V. U. W.

J. Y. Z. P. O. R.

T. F. S. L. D.

G. H. K.

LESSON NO. 16, PLATE NO. 10

Presents the first two lines of the “Standard Capitals”.

Study each letter carefully as shown on the plate. Make the letters with a firm rapid stroke, by letting the hand glide freely on the paper.

It may be beneficial to occasionally practice slowly in order to acquire perfect form, but otherwise, letters made with a free and rapid movement, contain all the beauty, while those formed with a slow movement, however perfect, have no comparison with the graceful and beautiful appearance of those formed with a free and rapid movement.

Consume an hour's time on this lesson.

LESSON NO. 17, PLATE NO. 10.

Presents the next two lines of the capital letters beginning with the letter “I”.

Observe slant and keep size and space uniform.

Consume an hour's time on this lesson.

LESSON NO. 18, PLATE NO. 10

Concludes the “Standard Capitals” beginning with the letter “Q”.

Practice these letters until you can make them perfect, and without referring to the copy.

Consume an hour's time on this lesson.

PLTAE NO. 10.

Standard Capitals.

A. B. C. D.

E. F. G. H.

I. J. K. L.

M. N. O. P.

Q. R. S. T.

U. V. W. X.

Y. Z. ^{and} Co.

LESSON NO. 19, PLATE NO. 11

Contains full line sentences.

Begin this lesson by drilling ten minutes on the exercises given on plate No. 2. Then take up the sentences. Mind size, slant and shape of letters, and never allow yourself to be satisfied with anything but the correct position, and the muscular movement for capitals and short letters, and the combined movement for loop and stem letters.

Write each word without lifting the pen, and practice ten minutes on each sentence.

PLATE NO. 11.

Never sign a paper
without reading it

Youth and white paper
take any impression

Every day brings new
hopes and new duties.

Follow the path of duty

It leads to virtue^{and} beauty

Practice is better than theory.

LESSON NO. 20, PLATE NO. 12.

Begin this lesson by practicing a short time on the exercises given on plate No. 2. Then continue with the sentence—"Learn to write with an easy graceful motion, and the result will be pleasing."

If you have mastered an easy muscular motion, you can easily fill two pages of foolscap paper in twenty minutes. Try it, don't get discouraged.

Notice the general appearance of your writing, look at the copy, then close your eyes and recall it.

Always keep your pen clean, and flat on the paper, and it will make smooth strokes.

Then practice thirty minutes on the next paragraph.

PLATE NO. 12.

Learn to write with an
easy, graceful motion
and the result will be
pleasing.

Shade lightly only the
capitals and stems, not
the loops, smooth shades
give beauty, irregular
shades are injurious.

LESSON NO. 21, PLATE NO. 13.

Continues with sentence writing.

First practice twenty minutes on the exercises given on plate No. 1 and No. 2, then practice twenty minutes on each paragraph.

Always place the first small letter up close to the capital of a word.

Note uniformity of height of the small letters, by placing a ruler at the top.

Compare your writing, and see if your words and lines are the same length and on the same slant as the copy.

The small letters require much more practice than the capitals.

Please practice nothing but the copy.

PLATE NO. 13.

Failure after long perse-
verance is much grander
than never to have a
striving good enough to
be called a failure.

—Geo. Elliott.—

"The richest fruit," from
the experience of the
best educators.

Omit no opportunity to improve

LESSON NO. 22, PLATE NO. 14

Continues with sentence writing.

Practice carefully, yet rapidly for twenty minutes on each paragraph.

By this time you ought to be able to write fairly well.

Suppose you make this the best looking page in your book.

It takes quite a little nerve and force, together with a cheerful state of mind, to produce good penmanship. (A nervous person cannot write well.)

Do not get discouraged if your writing does not look like the copy, examine it closely, it is the little things that should be observed, in order to improve.

The copies in this work are not perfect, they were engraved from ordinary rapid writing, and can easily be equalled by any average person, and excelled by many. Try it.

PLATE NO. 14.

Writing is the Art which
has recorded the rise and
progress of all knowledge
The noblest acquisition of
mankind is speech, and the
most useful art is Writing
Education is a better safe-
guard of liberty than a
standing army.

LESSON NO. 23, PLATE NO. 15

Introduces the Runninghand style of writing, which is the easiest and best for business.

Proceed in the practice of this writing as directed for the preceding style, with the exception that the runninghand style is made a trifle smaller, and the small letters placed a little further apart.

Begin this lesson by practicing ten minutes on the capital “O” exercises given on plate No. 1.

Then take up the set of capitals, making them plain and without any shading.

You ought to be able to make a fair set of capitals in 30 seconds. (The author’s time being 18 seconds.)

Practice twenty minutes on the capitals. Then take up the sentence, “Command your hand to guide the quill,” write it in 20 seconds.

Practice thirty minutes.

PLATE NO. 15.

Rapid Writing.

A. B. C. D. E. F. G. H. I.
J. K. L. M. N. O. P. Q. R.
S. T. U. V. W. X. Y. Z. & Co.,

Command your hand to
guide the quill.

LESSON NO. 24, PLATE NO. 16.

Illustrates the form of beginning and closing a letter. Practice ten minutes on each line.

Then take up the whole form and substitute your own and other names. Practice twenty minutes.

LESSON NO. 25 AND 26, PLATE NO. 16.

Presents the figures. Generally speaking, figures should contain no shade and are to be made small, slanting and near each other. They generally occupy one space. The first part of "6" and the last part of "4" and "8" should extend a little higher than one space.

The last part of "7" and "9" extends one space below the base line.

The "2," "3" and "7" may begin with dots.

Lesson 25 comprises the first six figures. Practice carefully ten minutes on each figure.

Lesson 26 comprises the balance of the figures "7, 8, 9" and "0."

Practice ten minutes on each, and twenty minutes on the promiscuous figures.

Establish a record by taking up each figure singly.

The author's record is as follows, 165 naughts, 170 ones, 110 twos, 100 threes, 130 fours, 110 fives, 135 sixes, 110 sevens, 135 eights, 120 nines; or, a 120 good figures per minute, taken promiscuously.

PLATE NO. 16.

Chicago, Ill.

Mr. J. P. Wilson,

Dear Sir,

Yours truly,

O. Hoard.

— Figures —

1 2 3 4 5 6 7 8 9 0 —

229. # 16. \$ 167.⁵⁰ \$ 1000.⁰⁰

4,321,000. 725,000 940.

CHAPTER V.

LESSON NO. 27, PLATE NO. 17.

THE PARTS OF A LETTER.

1. The Heading,
2. The Name and Address,
3. The Salutation,
4. The Body,
5. The Complimentary closing,
6. The Signature.

The heading should indicate where and when the letter was written, and to where a reply may be addressed.

The name and address shows to whom the letter is directed and where it should be sent, and should appear at the beginning in business letters, and at the conclusion in social letters.

A business letter should begin as follows:

“MR. J. W. ATWOOD,
52 Broadway, New York.
DEAR SIR,
Yours of the 15th inst., etc.”
or:

“MESSRS. H. B. STOCKWELL & CO.,
98 - 3rd St., St. Louis, Mo.
GENTLEMEN: etc.”

The salutation or greeting consists of a numerous variety of forms: Dear Sir, Dear Madam and Gentlemen (not Gents) being quite universally adopted for business letters; otherwise the salutation must be determined by the relation existing between the writer and the person addressed.

PLATE NO. 17.

SKELETON LETTER.

THE HEADING.

THE NAME.

THE ADDRESS.

THE SALUTATION.

THE BODY.

NEW PARAGRAPH.

THE COMPLIMENTARY CLOSING.

THE SIGNATURE.

LESSON NO. 27 CONTINUED, PLATE NO. 18.

The body of the letter should follow the salutation. A margin of about one-half an inch should be left on the left-hand side of the sheet.

A new paragraph should begin directly in line with the first word of the body of the letter, or about two inches from the left-hand side of the sheet.

The complimentary closing.

The same shades of feeling may be expressed in closing as in the salutation. Your truly, or Respectfully yours, are mostly used for business letters.

The signature should be written plainly and near the right-hand side of the sheet.

Decide upon a way of writing your signature, and then always write it that way.

After you have carefully studied the different parts of a letter, take up the letter given on Plate No. 18, and practice it very carefully.

Study the forms and correct errors, as the hand cannot produce a better form than is pictured in the mind.

Be careful of the small letters; make narrow turns at the base line. The small letters should be learned in preference to the capitals, as they are used more.

Make these letters as though you were to receive a reward for each good one, and you will soon improve.

Practice an hour's time on this lesson.

PLATE NO. 18.

Detroit, Sept. 11/90.

Friend Herhold,

Enclosed find
1⁰⁰ in stamps, for which please
forward me another set of your
copy slips.

The boys and myself are
well pleased with the set you
sent us.

Yours truly,
James Byrne

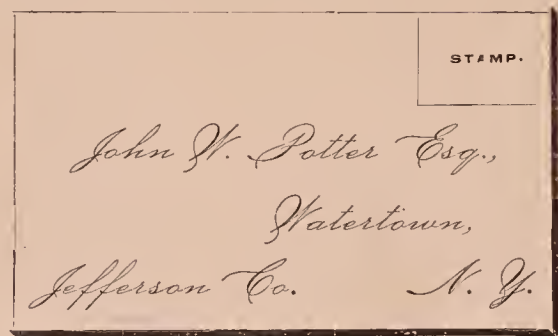
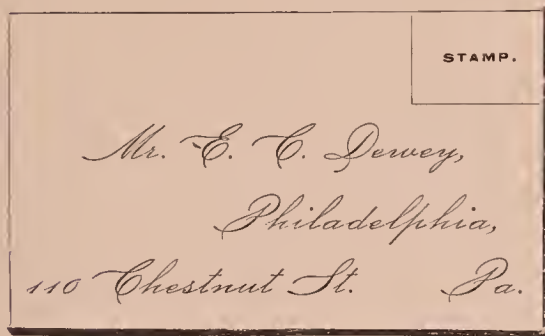
LESSON NO. 28, PLATE NO. 19.

What seems more beautiful than to receive a letter of snowy whiteness, on which our address appears in graceful and legible writing?

Everybody should be able to address an envelope properly. It is very simple, and yet so many fail.

The first line of the superscription should be written at the center, (or a little below) of the envelope; then underneath a little further to the right, write the name of the town or city; just below, the name of the state; the street and number or county may be placed at the lower left-hand corner.

The following are correct forms:

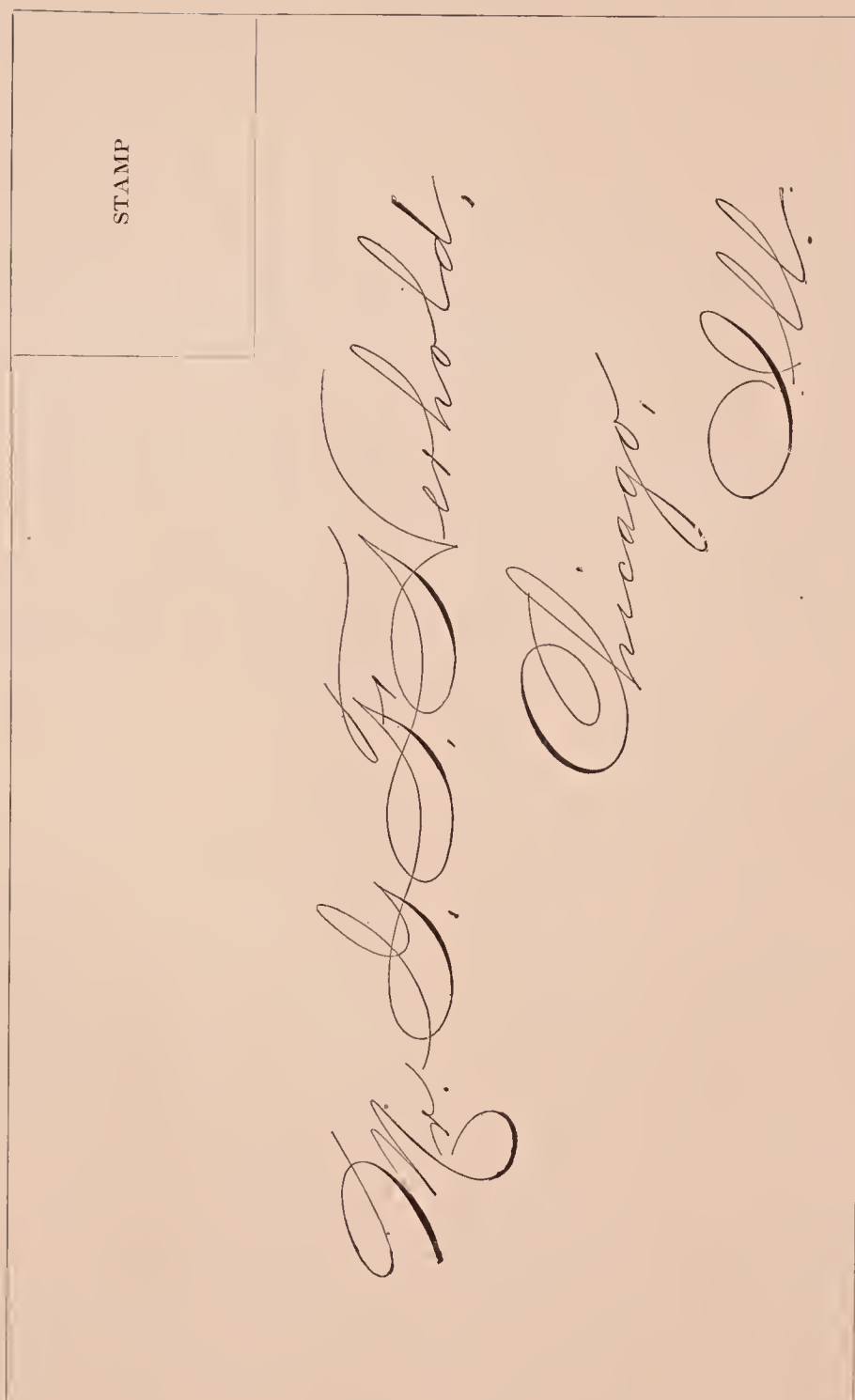


Rule your paper into divisions, the same size as the copy on the Plate, (across the lines) and practice on the superscription, until you can write the address straight without a line.

It is not necessary to join the capitals together as shown by the copy. Devote an hour's time on this lesson.

PLATE NO. 19.

(SAMPLE ENVELOPE.)



LESSON NO. 29, PLATE NO. 20

Presents legible business writing.

Take up each sentence separately, and practice it carefully, yet rapidly.

Always keep your arm about the middle of the sheet, and you will not be obliged to move the arm so frequently.

Practice ten minutes on each sentence.

PLATE NO. 20.

Youth is the springtime
of human life.

Flowers are the most
beautiful things of earth.

Manners make the man.

Modesty makes the woman

Value a good conscience
more than praise.

Do not waste valuable time

LESSON NO. 30, PLATE NO. 21.

TIME DRAFT.

Practice a short time on the movement exercises given on Plate No. 1 and No. 2.

Then take up each line of the draft before writing it as a whole.

Make letters uniform and same size as copy. Practice carefully.

Devote an hour's time on this lesson.

PLATE NO, 21.

\$250.⁰⁰ Chicago, May 10, 92.

Nine days after sight,
pay to the order of W. Simpson
Two Hundred ^{and} Fifty Dollars.
value received.

To J. W. Manning,
Madison, Wis. E. G. Thurman.

LESSON NO. 31, PLATE NO. 22.

BILL OF SALE.

Proceed in the practice of this copy as directed for the preceding lesson.

Observe the position of your body, hand and pen, rest your hand lightly and place your feet squarely on the floor.

After practicing on this form you may draw up some other forms of bills.

Consume an hour's time on this lesson.

PLATE NO. 22.

Chicago, Nov. 25, 1892.
S. J. Hammond,
Do't of A. Warner,
100 bush. No. 1 Winter Wheat @ 1.⁶⁰ - 160.00,
50 " " 2 Do. Do. @ 1.⁵⁷ - 78.50
238.50

Rec'd. Payment.
A. Warner.
per G. F. H.

CHAPTER VI.

LESSON NO. 32, PLATE NO. 23.

ORNAMENTAL WRITING.

I hope that the result of your work thus far will be sufficiently encouraging for you to continue with the ornamental work given in the following lessons. If you have not acquired a free swinging movement, do so before you attempt these lessons.

Take up each letter singly before joining them together.

If you do not follow instructions and copies, blame yourself only if you do not become a good penman.

Practice ten minutes on each line.

PLATE NO. 23.

Capital Exercises.

- 1 -



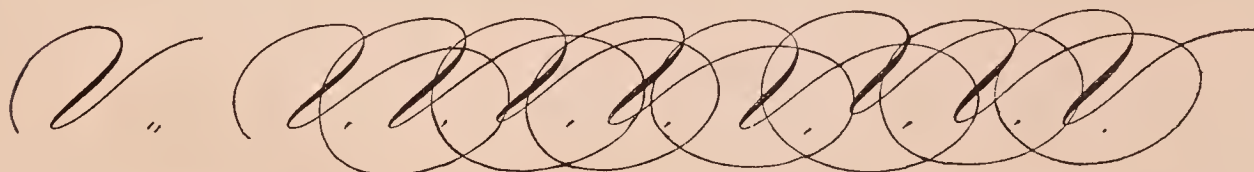
2.



3 -



4



J. F. Horn, A. D. Kahl

LESSON NO. 33, PLATE NO. 24.

If you have mastered the exercises given on Plate No. 23 you are ready to strike out with the fancy capitals.

This lesson presents the first two lines only.

To get the proper form of these letters you will have to use your own judgement, by continually comparing your work with the copy.

Try and make the forms nice and round, make them rapidly.

Consume an hour's time on this lesson.

LESSON NO. 34, PLATE NO. 24

Presents the next two lines of the fancy capitals, beginning with the letter "I."

A bold dashy stroke should be used in executing these letters.

Avoid too much shading, although shaded writing strengthens the movement of the hand, and therefore is good practice.

Take up each capital and small letter singly, they are somewhat difficult, and therefore require a great amount of practice.

Practice an hour's time on this lesson.

LESSON NO. 35, PLATE NO. 24

Concludes the fancy capitals, beginning with the letter "Q".

Be careful not to slant your letters too much, and get them all the same size.

Practice these letters until you can make them well and rapidly.

Consume an hour's time on this lesson.

LESSON NO. 36, PLATE NO. 24

Review the capital exercises on Plate No. 23 and the capitals on Plate No. 24.

Practice 30 minutes on each.

PLATE NO. 24.

A. B. C. D.
E. F. G. H.
I. J. K. L.
M. N. O. P.
Q. R. S. T.
U. V. W. X.
Y. Z. ^{and} Co.

LESSON NO. 37, PLATE NO. 25.

ORNAMENTAL WRITING.

Shaded and fancy writing is not as a rule used for business, but it has its proper place, and is sometimes very desirable if done gracefully.

Avoid too much flourishing and shading.

Begin this lesson by practicing a short time on the capital exercises given on Plate No. 23; then continue with the words.

Try and make the lower part of the letter "C" a perfect oval, and make the small letters nice and even.

Consume an hour's time on this lesson.

PLATE NO. 25.

Chicago Cleveland C.
California Montana.

Beautiful
Writing.

Compliments of,

J. C. Hammond.

With best Wishes.

LESSON NO. 38, PLATE NO. 26.

Presents a beautiful little framed poem.

Make an earnest effort to excel it; try and make the lines smooth and clear, and the letters of a uniform size.

Practice 10 minutes on each line, then practice twenty minutes on the whole poem.

It is not an uncommon thing to see the very poorest writer at the beginning, or even after, a considerable amount of practice, become the very best at the end. Do not get discouraged.

Constant and thoughtful repetition should be your motto.

PLATE NO. 26.

Count that day lost,
Whose low descending sun
Drew at thy hand,
No worthy action done.

LESSON NO. 39, PLATE NO. 27.

AN INVITATION

Presents Ladies' style of writing.

It is to be written somewhat smaller and more exact than the style in the previous lessons.

Take up each line separately and practice very carefully, making the letters somewhat angular and close together.

It is the little things that should be watched in order to improve.

Consume an hour's time on this lesson.

PLATE NO. 27.

Mrs Erich Goodman
in honor of
Mrs Otto Weber,
requests the presence of
your company on
Saturday Nov. 10th 1892.
at one o'clock.

"Dinner" 1770 Warren Ave.
R. S. V. P.

LESSON NO. 40, PLATE NO. 28.

CARD WRITING.

The four cards given on Plate No. 28 represent two different styles.

The top and bottom cards are suitable styles for ladies' cards. They should be written in a small and plain style without much shading.

The two cards in the center make handsome gentlemen's cards. They should be written somewhat larger and a little heavier.

The main thing in writing cards is to get the name straight and in the center of the card, and make the letters of a uniform size.

The small letters should be made quite small.

Consume this lesson by drilling a short time on the capital "O" exercise given on Plate No. 1. Then take up each card given on Plate No. 28 separately, and practice on it thoroughly (on unruled paper) until you can write the name straight. Then try it on blank cards.

With best wishes for success in your efforts, I remain

Yours respectfully,

G. F. HERHOLD.

Grace Evelyn Manor,

Samuel Leonard,

Edmund Sanford

Mrs J. M. Cole.

Tuesday.

74 Knight St.



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